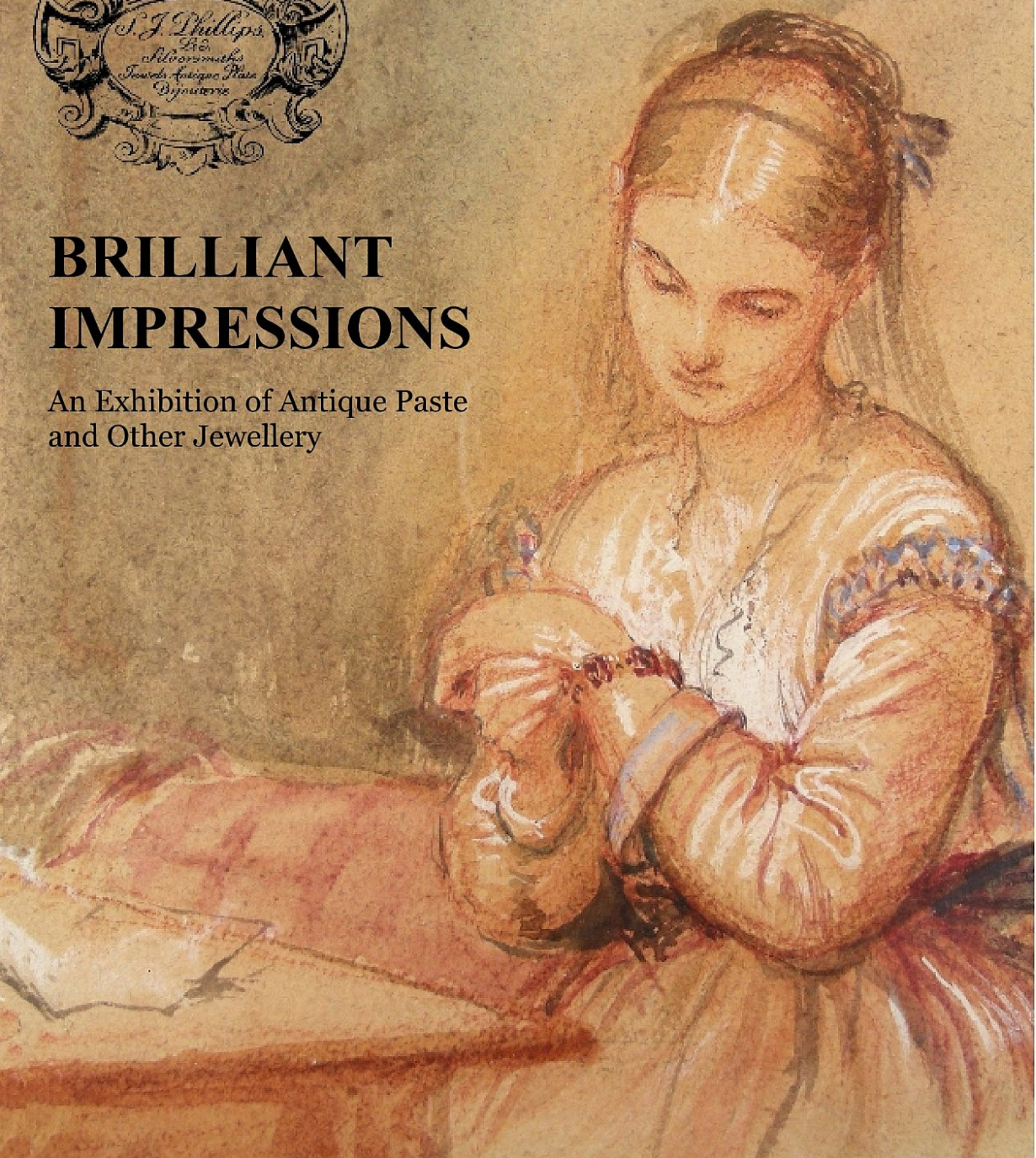




BRILLIANT IMPRESSIONS

An Exhibition of Antique Paste
and Other Jewellery





ANTIQUE PASTE AND OTHER JEWELLERY

Largely from a private collection

On the occasion of an exhibition
June 2010

Catalogue by Diana Scarisbrick

Foreword by Anna Wintour



The jewellery in this publication and exhibition, which comprises over 100 pieces mostly from a private collection formed over the last thirty years, provides a comprehensive overview of paste, Vauxhall glass and semi-precious stone jewellery between 1750 and 1900. It throws new light on an area of jewellery that has been rather neglected.

We are deeply indebted to Diana Scarisbrick, the world renowned jewellery historian, for her highly informative introduction to the subject which includes new research published here for the first time, and for her detailed description of the exhibits.

We would also like to thank Anna Wintour for her kind words and enthusiasm.

Remarkably, the jewellery - with its wonderful colours and wearable designs - is still desired by and adorns the fashionable woman today.

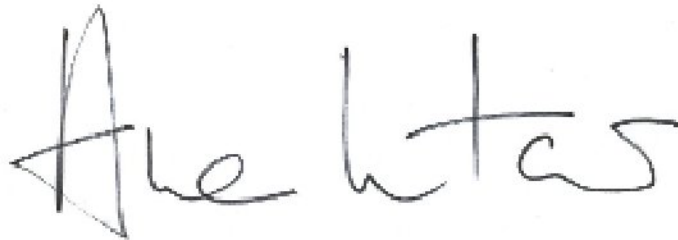
S.J. Phillips Ltd.



FOREWORD BY ANNA WINTOUR

I have been a friend and admirer of the Nortons for many years and - needless to say - an enthusiastic customer of S.J. Phillips. It is always a very special treat to visit a place of such charm and character, run in the best tradition of a family business, and it is a reflection of the Nortons' passion for what they do, that either Jonathan, Francis or Nicolas is invariably on the floor, ready with a warm welcome and an informed point of view. When I am there, I often feel as though I have stepped into the most delightful incarnation of a jewellery shop from a 19th century English novel. Time slows down and a magical and graceful, often highly amusing, encounter ensues. The Nortons' lovely and intuitive manners are as rare today as the precious jewels in their collection.

I am thrilled to support this exhibition of 18th and 19th century jewellery: a collection of exquisite pieces in a style, whose warm coloured stones, hand-wrought elegance, and historical provenance, makes it a personal favourite of mine.

A handwritten signature in black ink, reading "A Wintour". The signature is written in a cursive, flowing style. The first letter "A" is large and stylized, with a long vertical stroke. The rest of the name "Wintour" is written in a more compact, cursive script.



La Riche Bijoutière
Lithograph, B. Philippon, Paris, 1823

PASTE, VAUXHALL GLASS AND SEMI-PRECIOUS JEWELLERY: 1750-1900

This collection of paste and other jewellery, which dates from the golden years of the 18th and 19th centuries, is part of a tradition reaching back into antiquity. It reflects the age-old desire of men and women to adorn themselves with objects of value, beauty and rarity, which demonstrate their status and enhance their looks, and the corresponding desire to imitate them by the less well-off. More than that, it is the direct result of the recognition that the wearing of jewellery would always be controlled by the limited availability of precious stones and their often exorbitant cost: the supply provided by Nature would never match the almost universal demand.

Once human ingenuity discovered that glass could provide a cheap substitute for the colour, brilliance and splendour of genuine gems, its use could not be suppressed. The Roman writers, Juvenal, Pliny and Seneca, describing the passion of rich men and women for gold jewellery set with emeralds and pearls imported from the conquered eastern provinces of the Empire, also remarked that those who could not afford the genuine gems sought the same effect. Excavations confirm the truth of their observations, for jewellery surviving from the Roman period includes fragments of mother of pearl and green glass cut in the hexagonal shape of the natural emerald, and point-cut crystals imitating the octahedral form of the diamond.

Similarly, in the Middle Ages, when luxury and wealth were also expressed by the possession of valuable gold and gems, there followed a demand for substitutes, met by the glass makers of Bohemia, Venice and Paris. At the end of the 11th century, after Marbodius, Bishop of Rennes, had observed in his lapidary that "cunning fraud has learnt to feign with treacherous glass", the guilds of goldsmiths were obliged to regulate, by statute, the circumstances in which imitations could be used. In practice, this meant that only genuine stones could be set in gold, the others were in silver.

Centuries of legislation culminated in a decree of 1487 issued by the Senate of Venice, which forbade the making of counterfeit diamonds, rubies, spinels, emeralds, sapphires, amethysts, and threatened transgressors with perpetual expulsion from the guild of goldsmiths.

One might wonder how effective these measures were. A complete set of imitation stones found on the body of Edward I (d.1307), when his tomb in Westminster Abbey was opened in 1774, exemplifies how glass was used in ornaments for the dead during the Middle Ages. The thick white stole which covered his tunic was ornamented with gilt filigree quatrefoils, each set with five pieces of blue glass, some cut, others left rough. Sapphire blue was not the only colour: there were ruby reds, and deep purple amethysts, each between knots of white beads; the brooch fastening the cloak was set with slabs of red and blue glass, between imitation pearls, and the acorn finial was also shaped from blue glass. As for the living, the inventories list glass set in jewels such as the St. George brooch of Richard II "set with 8 counterfeit diamonds".

A famous example is the long bar-shaped brooch, made in 1325-1350, excavated in Verona: neither the large stone in the centre nor the two others above and below it are genuine sapphires but are glass imitations. More modest is a ring from the 12th century Lark Hill hoard from Worcester, set with a yellow paste.

When Shakespeare's witty pedlar of jewels, Autolycus, in *The Winter's Tale* mocks the gullibility of the public who buy "all his trumpery", at the top of his list are "counterfeit stones" even though, according to the traveller, Fynes Moryson (1605-1617) in England "jewels must be oriental and precious, it being disgracefull to weare any that are counterfet".

However, glass appears even in the collection of Queen Elizabeth: a clerk checking an inventory for 1600 crossed out the word garnet and wrote "glass" over the description of a gold jewel. There were others: Mary, Queen of Scots, owned a pair of shell-shaped green glass earrings; imitation sapphires were set in the girdle knot of the Countess of Pembroke and in a pair of bracelets belonging to Queen Anne, wife of James I.

It was the same in France: the inventory of valuables in the Château de Pau (1561-1562) lists a "pierre verte en emeraude" set in a little gold ship, and another one "to cure the colic". Henri IV also owned jewels set with "diamantz contrifaitz".

Demand for glass imitations increased following the change in the character of jewellery away from goldsmith's work expressing cultural and spiritual concepts to the display of stones, especially diamonds, during the 17th century. John Evelyn in Venice in 1645 observed pastes made to "emulate the best diamonds, rubies etc."

For travellers to Paris, there was "Le Temple est encore depuis renommé par ce merveilleux artisan le Sr. d'Arre qui a treuvé l'invention de contrefaire les diamants, emeraudes, topazes et rubis dans laquelle il a si bien réussi qu'en peu de temps il a gagné une si grande somme d'argent qu'il tient carrosse et a fait bastir deux corps de logis dans ledit enclose" - according to Villiers, *Journal d'un Voyageur à Paris* (1657).

In England, Charles I and his successors tried to restrict importations but without much success, judging by the many counterfeit stones recorded in the stock books of jewellers. Although Sir Feeble Fainwou'd in Aphra Behn's play, *The Chance: or An Alderman's Bargain* (1687) declared to his future bride, on giving her a box of jewels, "I'll have no Counterfeit Geer about thee, not I. See, these are right as the blushes on thy cheeks and these as true as my heart", imitations were worn by even the grandest ladies. Not all the rubies in the ruby and diamond parure of the first Duchess of Marlborough were genuine: pendants/drops of green and blue glass hung from her girandole earrings instead of emeralds and sapphires, and some of her pearls were French imitations mixed with diamonds.

In 1662, to encourage home manufacture, Christopher Merrett, a London physician, translated into English A. Neri's *L'Arte Vetraria* (Florence 1612) and then George Ravenscroft succeeded in perfecting a formula for colourless glass with greatly improved optical properties. These copies were so good that speculation on whether jewels were genuine or not was one of the amusements of society. This was satirised by *The Spectator* in a "Journal of a Rich Maiden Lady of Good Fortune" who recorded "Found Mrs. *Spitely* at home, Conversation. Mrs. *Brilliant's* necklace: false stones".

The stage was now set for the great flowering of paste jewellery which coincided with what the French jeweller, J.H. Pouget called "the age of the diamond". Improvements in lighting with wax candles meant more social events could be held at night when diamonds could be seen to best advantage, and not only had the brilliant cut been mastered, but setting and foiling techniques had also greatly improved.

In these circumstances the makers of paste rose to the challenge of diamond jewellery and produced an excellent imitation, bright and hard, likewise set in well designed jewellery.

Pouget, in his *Traité des Pierres Précieuses* (Paris 1762) attributes the success of paste to two Parisian jewellers, G.F. Strass (1701-1773) and Madame Cheron, who gave their names to it.

According to Pouget "le Stras surtout eut une vogue si prodigieuse, que pendant quelque temps les femmes, qui le trouvoient à meilleur marché, ne portoient plus que de ces pierres: mais comme elles étaient si tendres, qu'au bout de quelques mois elles ne brilloient pas, lorsqu'elles s'en plaignoient, il répondoit "*Je travaille tous les jours à la durezza*". Il y a si bien travaillé, qu'il ne vend plus que du diamant et est aujourd'hui un des plus riches Jouailliers de Paris. Le Chéron est la même composition perfectionnée."

Pouget then, quoting from Fontanieu, *Le Nouvel Art de la Verrerie* (Paris 1752) p.278 gave details of the formulae for producing diamonds, rubies, emeralds, topazes, sapphires and aquamarines: there was a high lead content. Cut into a variety of shapes - triangles, squares, cabochons, hexagons - all fitted tightly together, foiled to enhance colour and brilliance, the paste would then be skilfully mounted in aigrettes, earrings, necklaces, brooches, buckles and pins in the elegant designs then fashionable - "tout qui doit plaire".

The quality was so good that Horace Walpole wondered why the stained glass used in windows could not compare with it, for "every necklace shop sells rubies and emeralds which jewellers must take out of the setting to be sure they are not true and what are these counterfeits but coloured glass?".

All the best jewellers sold paste: it appealed not only to those of modest means but also to the rich because it could be worn without having to worry about thieves. According to Mrs. Hardcastle in Oliver Goldsmith's play, *She Stoops to Conquer* (1773) "half the ladies of our acquaintance my Lady Kill Daylight and Mrs. Crump and the rest of them carry their jewels to town and bring nothing but pastes and marcasites". Although so much was imported from Paris, English makers excelled at a white paste, brilliant cut and set in simple well proportioned and substantial mounts ideal for buttons, shoe, stock and knee buckles. Made up in London or Birmingham, a Uttoxeter speciality, opaline paste, which had a milky appearance to represent opals, being set over a rose coloured foil was also popular for buttons. Demand for paste continued to increase in the first decades of the 19th century.

The jury reporting on the Louvre Exposition of 1819 observed that the chemist and jeweller Douhault-Wieland of rue St. Avoye, 19 was exporting paste to England,

Spain, Portugal, Germany, Poland and Russia.

Between 1810 and 1830, a fashion for bright colours, as in dress, eclipsed white paste - "mock brilliant" or "imitative diamond" - so popular at the end of the 18th century. Matching sets known as parures - comprising combs, earrings, necklace, buckle and bracelet - survive to illustrate the fashion for colour - "imitative" amethyst, topaz, emerald, sapphire. There were also other changes. The paste was cut into more uniform oval and round shapes and then set "à jour" or open backed, as was now customary for diamond and coloured stone jewellery. References in literature now seem to downgrade paste. Family jewels venerated for generations turn out to be false and therefore valueless, while Bulwer Lytton's *Pelham* (1827) describes the feckless Lady Frances "whose diamonds went back to the jewellers so she wore paste", and Robert Surtees dismisses the coloured stone butterfly worn by Mrs. Jorrocks, wife of a fox-hunting London tea merchant.

In the second half of the century *Queen* magazine (1869) stated the case for "sham" jewellery: "if the profession or career of the husband requires that his wife should go much into society on a small income, she would be perfectly justified in wearing imitations to save money. A smart and dressy appearance demands the use of jewellery the fashion of which is constantly changing. Gold jewellery is out and as diamonds are in, it cannot be wrong for a lady who cannot afford and has not inherited them to wear a moderate amount of paste", with the proviso that she should not give the impression that her "jewels" were of any value.

In France, Guy de Maupassant tells two stories inspired by this very feminine "make-believe". In the first, *La Parure*, Mathilde Loisel, a poor but pretty woman, borrows a paste necklace for a dance, believing the stones to be diamonds. He describes her intense pleasure in wearing the necklace, then the shock of losing it and how she and her husband sacrificed themselves in a decade of struggle to pay 36,000 francs for the replacement, only to discover, when worn out by drudgery, that the stones were paste worth no more than 500 francs.

Maupassant also tells in *Les Bijoux* the story of another young woman, Madame Lantin, the perfect wife of an impecunious clerk, who, accompanied by a woman friend, went out to the theatre every night arrayed in her paste diamonds, emeralds and sapphires, and artificial pearls, leaving him behind. At home nothing gave her more pleasure than this collection and she would say "But look, they are so well made you could believe them to be genuine".

On her premature death, the husband finding - unlike his capable wife - that he could not make ends meet, tried to raise a little money by selling them. Only when a jeweller in the rue de la Paix told him that the stones were genuine, and therefore worth a fortune, did he come to understand how she had been able to keep house so well and dress so beautifully on his modest earnings.

The best paste still came from France, rivalled only by the makers of Vienna. As in the previous century, leading London retailers, The Parisian Diamond Company (also famous for imitation pearls), Faulkners Celebrated Diamonds and W. Thornhill & Co. Diamanté Brilliants, used the most up to date designs.

The range which varied from formal tiaras, aigrettes, necklaces, and stomachers, to decorative tortoiseshell combs, slides for collars, buttons for cloaks and gowns as well as buckles for throat and waist, was advertised in magazines and published in Christmas catalogues. In the second half of the century designs became more naturalistic: flowers, leaves and quantities of insects - bees, moths, butterflies, lizards, frogs, birds, tortoises. Others were inspired by the art of the Louis XV and Louis XVI periods. An advertisement for Thornhill (1881) gave the prices: £1 for the copy of a diamond valued at £300, 4 shillings for an imitation of a diamond worth £30. Most were set "à jour" in gold or silver mounts and the Parisian Diamond Company claimed that their setters were trained to work with genuine stones.

So successful was the Parisian Diamond Company that according to *Queen* magazine "There are more famed heirlooms posing under the auspices of the Parisian Diamond Company than are dreamt of in the philosophy of the ordinary world" and that owners of historic jewels often mixed them with paste, and almost always travelled with these substitutes when travelling for fear of thieves.

Whereas most paste jewels surviving from the past are usually seen in isolation and are therefore not very informative, the development of this versatile material over almost two hundred years of changing tastes and fashions can be followed through the many examples in this collection.

In demonstrating the quality, excellent design, colour range and charm of the best paste, these survivals show why it has given pleasure to so many generations of women and continues to do so.

INSECTS and BIRDS

According to J.H. Pouget, *Traité des Pierres Précieuses* (Paris 1762), these were worn in the hair where they looked as much at home on the head of an attractive woman as they did perched on the petals of a flower.



Mrs. Chatterley (1797-1866)

of Theatre Royal, Covent Garden, wearing a butterfly in her hair.
She played various roles at this theatre including the part of Mrs. Kitley in
Ben Jonson's comedy, *Every Man in his Humour*, in 1825.



1 Butterfly

Pastes of different colours, shapes and sizes, close set in silver and gold

English, 18th century

Width: 68mm

The long pointed oval body, set with bands of small round mauve, blue, pink, green, yellow and one large cushion-cut green paste, terminates in a pink head with tiny blue eyes and is flanked by outstretched upper and lower wings pavé set with pink, green, mauve, blue, yellow and white pastes. Since no metal is visible this mosaic of bright colours is a *tour de force* of close setting.

2 Butterfly

White and coloured paste, close set in silver

French, 18th century

Width: 50mm

The upper and lower outstretched wings are pavé set with calibré-cut white pastes, contrasting with the head, thorax and abdomen set with a graduated line of coloured pastes, specks of green for eyes and antennae at end of the wires.

Lit.: M.D.S. Lewis, *Antique Paste Jewellery* (London 1970) pl.11, comments, p.50 "the greater the variety of shapes and sizes, the more desirable the article, and the most prized is the one where each stone has been cut to individually fill the mount".



3 Butterfly/moth



Pastes of different colours, close set in silver and gold
French or English, c.1810

Width: 48mm

The upper and lower outstretched wings and body are pavé set in white and vari-coloured pastes, the head yellow, with green specks for eyes, antennae and legs in gilt wire.

R. Surtees describes the many coloured glass butterfly worn by Mrs. Jorrocks, wife of a London tea-merchant and enthusiastic Master of Fox Hounds.

This example is similar to another, illustrated by M.D. S. Lewis, *The Connoisseur Year Book*, (1953) *Antique Paste Jewellery*, p.107, no.VI.

4 Butterfly

White and green paste, mounted in silver and gold
English, 19th century
Width: 45mm

The body is set with a line of green cabochon pastes echoed by those in the centres of the lower and upper outstretched wings, which are outlined in colourless paste. Wire antennae

According to *Le Petit Courrier des Dames* (1829), "When in full dress for a formal event a smart woman might wear as many as twelve butterflies on her head".



5 Bird



Enamel, blue, pink and opaline pastes, mounted in gold with silver back

French, 19th century

Length: 34mm

The bird in flight, wings outstretched, which could be a "Saint Esprit" or dove symbolic of the Holy Spirit, originally hung at the end of a cross.

If mounted on trembler springs, the wings would flash out colour.
Milled border and pin fitting

FLOWERS

6 Five petalled flower



Silver, white, red and green pastes
Probably French, 18th century
Width: 50mm

The petals are set with contrasting white and red pastes surrounding the white centre, between pairs of green leaves and two red and one white pastes in single collets. The bright colours and the leafy border epitomise the charm of 18th century "giardinetti" designs.

7 Jessamine

White paste, close set in silver
English, late 18th century
Width: 40mm

The six marquise-shaped petals are attached to a centre cluster and are linked together by six single collets. Each petal is centred on a line of three "diamonds" surrounded by smaller, all calibr  cut, and closed at the back.
A finely made variant of this popular motif, usually worn in the hair



8 Jessamine

White paste, close set in silver
English, c.1780
Width: 55mm

Each of the six pointed oval petals is pav  set with calibr -cut white pastes, three in the centre within a border of smaller, surrounding the centre single paste.

The six petalled white jessamine pin is a favourite English neo-classical design.

Cf. M.D.S. Lewis, *Antique Paste Jewellery* (1970) pl.2 "Stones now dominate the design and visible metalwork is reduced to a minimum. Simplicity, magnificent workmanship and shaped stones are characteristic of English paste of this period".



9 Jessamine

White paste, close set in silver
English, late 18th century
Width: 48mm

From the single paste centre each of the six pointed oval petals is pavé set with a centre row of calibré-cut white pastes outlined by smaller. This simple design using good quality paste was made in varying sizes and patterns.



10 Five petalled flower

White paste, close set in silver
English, c.1800
Width: 48mm

Each of the pointed oval five petals around the cushion-shaped centre paste is pavé set with calibré-cut "diamond" pastes.

M.D.S. Lewis, *Antique Paste Jewellery* (London 1970) p.50 comments on the refinement of the "cut down" settings in this type of floral paste jewellery.



11 Flower brooch

White paste, close set in silver
English, 18th century
Length: 47mm

As in nature, the flowers and the leaves spring from the stems at different angles, as if just picked from a garden. Set throughout in white paste, the jewel, glittering in the candlelight, could be placed in the hair or pinned to the corsage of a dress of any colour.

12 Garland brooches

White, opaline and coloured paste, close set in silver gilt
Probably French, 18th century
30 x 38mm each

Pair of brooches consisting of a garland of green leaves and opaline flowers between the upper and lower white paste and opaline clusters, surmounted by a circle of red pastes. A more complex and multi-coloured version of a favourite 18th century style.

Cf. M.D.S. Lewis, *Antique Paste Jewellery* (London 1970), frontispiece, for earrings with similar colour scheme



13 Five petalled flower

White and coloured pastes, close set in silver
English, 18th century
Diameter: 40mm

The five petals are each set with four pastes, two white, one red and a blue at the tip, and in a ring round the white centre. This flower could have been part of a larger jewel but also worn on its own in the hair, at the "poke" of the cap, or on the dress.



14 Daisy

White paste, mounted in silver and gold
French, c.1890
Height: 115mm

The large flowerhead, which is centred on a cushion-cut stone at the top of a stem with two serrated leaves, is transparent, set throughout with circular cut pastes. It is mounted on trembler springs so that the stones shine out with every movement when worn on the head or pinned to the bodice.

Inspired, as so much else in that period, by the naturalistic diamond jewellery of the mid 19th century French artist Oscar Massin (born 1829).

OTHER MOTIFS



15 Harlequin

Coloured and opaque white pastes, close set in gilt metal

English, early 19th century

Height: 32mm

Harlequin stands, as if on the stage, striking an attitude, one hand holding bat, the other touching his two cornered hat. The many patches on his tightly fitting costume are set with pastes of different colours and shapes, his mask black, the ruffles at his neck and his boots in opaque white.

In an age passionately interested in the theatre, Harlequin, with his air of mockery and familiarity, was everyone's favourite character.

16 Dolphin

Enamelled gold set with sapphires

English, 19th century, signed by Robert Phillips

Diameter: 30mm

Like a wheel, six fish, scales alternately enamelled white and pinkish red, encircle the centre collet set with a sapphire, their tails also attached to single collet-set sapphires. Brooch fitting





17 Bowknot

White paste, close set in silver
English, 18th century
68 x 48mm

A ribbon formed from two rows of pastes set close tied into a triple loop bowknot, meeting at a central cluster, ends curved flat. Ribbons, like flowers, were one of the principal themes of 18th century jewellery, revived in the early 19th century for the Sévigné brooch worn on the breast.



18 Harp

White pastes, close set in silver and gold
English, early 19th century
50 x 40mm

Surmounted by a line of "diamonds", the triangular harp with rope twist gilt strings is outlined by brilliant-cut "diamonds", and has a smooth gold back.
Designed to be worn by music lovers, and also by Irish women, since the harp is a symbol of that country, evoking the Gaelic past.

19 Harp

White paste, close set in silver and gold
English, early 19th century
Height: 80mm

Surmounted by a crown, the triangular form of the harp is outlined by brilliant-cut white pastes, and the rope twist gilt strings diminish in length as they ascend in pitch.

For another, also with crown, cf. H. Tait et al., *The Art of the Jeweller: the Hull Grundy Gift to the British Museum* (1981) II, no.60





20 Cluster pendant

Rock crystals, simulating rose diamonds, close set in enamelled silver
 English, 17th century
 Diameter: 26mm

The pendant is set with a large circular rose-cut rock crystal in the centre, surrounded by seven smaller, similarly rose cut, in hexagonal settings, the outer spaces between filled with rose-cut sparks in oval collets. The back is enamelled blue, centred on a rosette and bordered by lines of black dots alternating with groups of leafy fronds.

For similar cluster silver and rose-cut rock crystal jewellery cf. the parure of the funeral effigy of the Duchess of Richmond and Lennox, 1702, in Westminster Abbey, illustrated, D. Scarisbrick, *Jewellery in Britain 1066-1837* (Norwich 1991) p.207, fig.83 and p.209, fig.84, and for the source of the crystal outside Bristol near the hot well at the foot of St. Vincent's rock, *ibid*, pp.168-9



21 Floral brooches

White paste, close set in silver
 English, 18th century
 35 x 30mm each

The two brooches, which are designed as clusters framed in leafy stems, are simplified versions of the "*boucles à fleurs*" published by J.H. Pouget, *Traité des Pierres Précieuses* (Paris 1762), pl.17, 18, 19.

22 Figurative

Ceramic cameo, white paste, close set in gold and silver
 English, late 18th century
 Diameter: 37mm

The round button encloses a Wedgwood-style ceramic cameo group of a woman making a sacrifice at an altar watched by another woman and a small child within a bright-cut gold border, framed by cushion-cut white pastes: close set in silver. Once part of a set, the classical character of the cameo and the large size of the button represent fashionable taste in the period just before the French Revolution of 1789.





23 Rosette

Rose-cut white pastes, close set in silver
English, 18th century
Diameter: 26mm

The openwork rosette is centred on a large collet-set rose-cut white paste surrounded by openwork tracery within a border of smaller rose-cut pastes in single collets.

24 Pin

Mauve and green paste, close set in gold
English, late 18th century
Width: 27mm

The pin is headed by a medley of five mauve and green coloured pastes each set close in individual collets. Worn on its own, it would add an attractive touch of colour to bonnets, dresses etc.



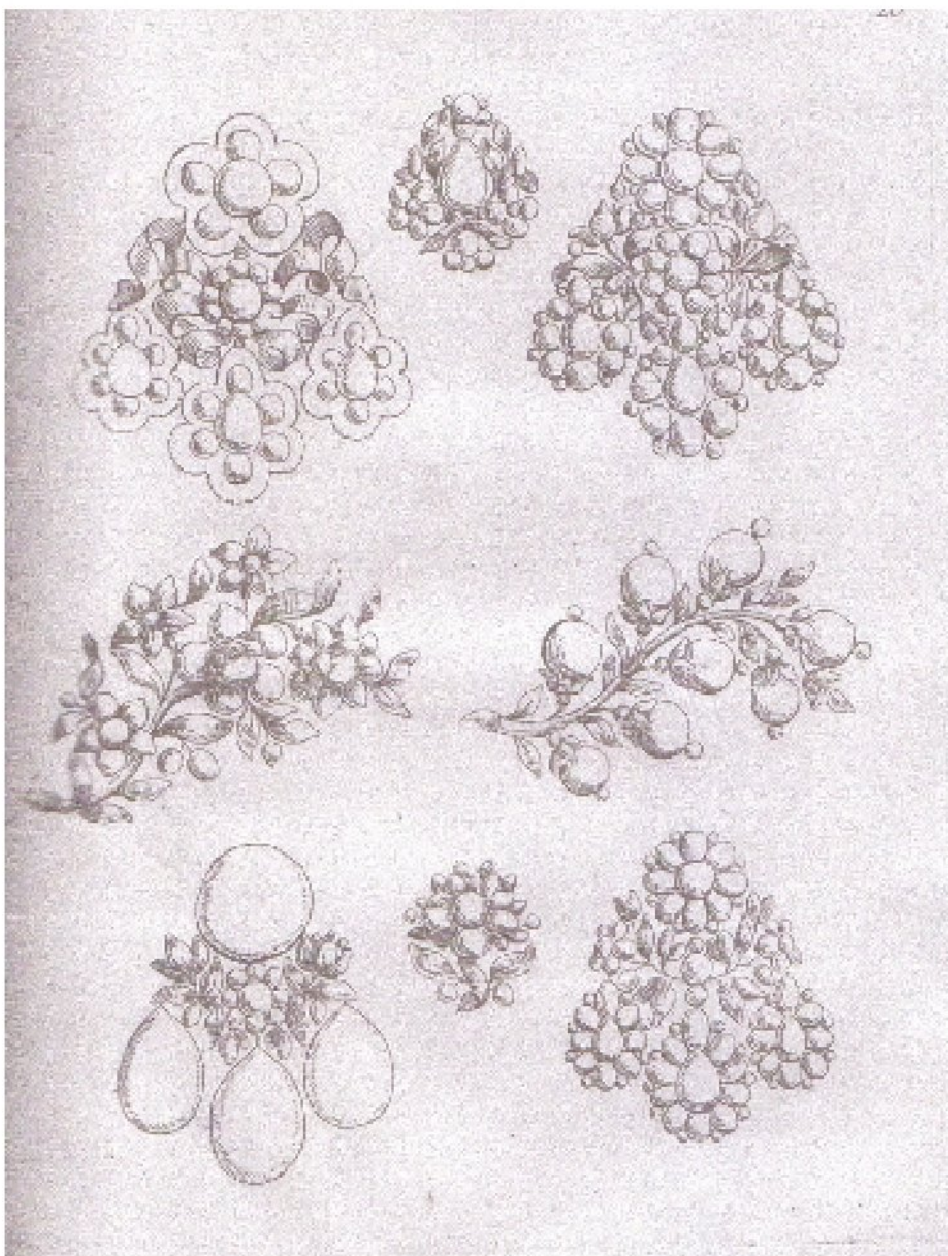
25 Cluster brooch



Green and white paste, open set in silver and gold
Probably French, 19th century
35 x 20mm

The brilliant green rectangular-cut paste is surrounded by a double border of circular-cut white pastes, which emphasise its size and colour. This impressive ornament is an imitation of the diamond brooches centred on a large and valuable stone and often hung with pearls, worn at the centre of low-cut evening gowns. A famous example was the sapphire and diamond oval brooch given by Prince Albert to Queen Victoria on their marriage. If worn by a woman of rank and wealth, it would be assumed that this example was a family heirloom.

EARRINGS



J.H. Pouget

Traité des Pierres Precieuses (1762)



26 Girandole earrings

Pink and white pastes, close set in silver
Probably French, early 18th century
Length: 65mm

Each top is composed of a single round collet set with pink paste, attached to wire scrolls enclosing a single square collet set with a brilliant-cut white paste above a group of five similarly set and hung with three pear-shaped drops each set with faceted pink paste. This design, which is of 17th century origin, is named "girandole" because it resembles the branches of a candlestick.



27 Triple-drop earrings

White "diamond" paste, close set in silver and gold

English, 18th century

Length: 66mm

The girandole design of triple pendants or pendeloques branching out like the arms of a chandelier from a top cluster, which originated at the court of Louis XIV in the late 17th century, continued to be in fashion well beyond the French revolution of 1789. Here the jeweller has introduced the two favourite themes of the 18th century, the bowknot and the flower, to soften the severity of the plain cluster and pendeloque. They looked their best at evening events shining out in the soft candlelight.



28 Top and drop earrings

White paste, close set in silver
English, 18th century
Length: 48mm

The pair of earrings consists of a round cluster attached to a pendeloque, both set throughout with white paste. Closed back.

This is one of the most popular 18th century designs, for the top could be worn on its own with "undress" or daytime clothes and the detachable pendeloque added to provide glitter at a candlelit evening reception.

29 Top and drop earrings

Emerald green and amethyst paste, close set in silver
Probably English, c.1740
Length: 45mm

Each top is composed of a later triple setting of green pastes attached to an oval pendant set with a faceted amethyst paste within an emerald green paste frame.





30 Top and chain earrings

White paste, close set in silver
English, 18th century
Length: 63mm

In each earring the small top cluster is linked by a foliate element to a long graduated chain composed of four collet set brilliant-cut white pastes terminating in a smaller pair of collets similarly set above a pear-shaped drop surrounded by a chain of graduated collets, set with brilliant-cut white pastes, with smaller below. As the hair styles grew higher from the 1770s so also did the earrings lengthen. Then as the wearer moved her head these chains would swing to each side, catching the candlelight to brilliant effect.



31 Top and chain earrings

White paste, close set in silver and gold
 English, c.1800
 Length: 35mm

From the top clusters hangs a line of three single settings each surrounded by a chain of smaller, set throughout with circular cut "diamond" pastes, close set. The top could be detached so as to be worn with an "undress" or daytime clothes.

32 Creole earrings

White paste, close set in silver and gold
 English, early 19th century
 Diameter: 38mm

The pair of hoop earrings are close set with white paste throughout. Termed Creole or gipsy style, this design added a touch of the exotic to a woman's appearance.



33 Creole earrings

White paste, close set in silver and gold
English, 19th century
Diameter: 29mm

The same hoop design, close set with small white pastes, but smaller than the previous example.



34 Creole earrings

White paste, close set in silver and gold
English, late 18th century/early 19th century
Diameter: 30mm

The pair of hoop earrings are set with white pastes in a double line.

35 Harlequin creole earrings

Coloured paste, close set in silver gilt
English, 19th century
Diameter: 35mm

Each half hoop is set with a band of pastes of different colours, as in the costume of Harlequin in the Italian *Commedia dell'Arte*.





36 Heart earrings

White "diamond" paste, close set in silver
English, 18th century
Width: 20mm

The heart shape of the earrings, composed of pairs of white paste cut into half moons, indicates that they were a lover's gift, to be worn on "undress" or informal daytime events. Whereas the symbol of the heart was adopted frequently for lockets and rings, earrings expressing the same sentiment were rarer.

37 Earstuds

Foiled white paste, close set in silver
English, 18th century
Diameter: 18mm

The round discs are set with white paste over foil which imparts a beautiful rose red colour which would light up the features of the wearer dressed in her informal morning toilette.



38 Cluster earrings

White "diamond" paste, close set in silver
English, 19th century
Diameter: 18mm

The large centre paste is surrounded by smaller in this simple cluster design which would add the finishing touch to a morning toilette.

PARURES



The Jeweller's Shop

Plate by J-C. Develley
from Service des Arts Industriels, Sèvres, 1823



39 Pink parure

Pink paste, close set in gilt metal

English, early 19th century

Brooch 75mm wide, necklace 42cm, bracelets 17.2cm

The parure consists of a two row gallery for a gilt or tortoiseshell comb, a necklace of linked oval settings, a pair of top and pendeloque earrings and a pair of bracelets set throughout with pink foiled paste. As the charm of this set of jewels derives from the pretty pink colour, the settings have been kept simple. Since these parures were worn for formal events, most women owned several so as not to be seen always in the same colour and outfit.

In original fitted case



40 Blue parure

Blue paste, open set in gold
English, early 19th century
Necklace 46cm, bracelets 19cm, brooch 32mm

The parure consists of a pair of bracelets, necklace with Greek cross pendant, top and drop earrings and an open brooch/buckle set throughout with oval-cut blue pastes in cut-down collets. Wearing a complete matching set of ornaments such as this, a woman was correctly bejewelled for the most formal events, and in addition the colour would enhance her looks, especially if she had bright blue eyes.

In original fitted case



41 Parure

Aquamarines, open set in gold

English, early 19th century

Necklace 51cm, earrings 46mm, brooch 50 x 47mm

The parure is composed of a necklace of aquamarines in graduated oval settings, a pair of pendant flowerhead earrings and a cross, worn either as a pendant or brooch. The cross, set with stones of different sizes, is embellished with filigree loops and beading, the earrings with beading only. As the aquamarines retain their sea-blue natural colour in artificial light, these ornaments, whether worn individually or as a parure, would shine out with *éclat* at evening engagements.



Portrait of a lady wearing a green paste necklace
with pendeloque attached, c.1760

NECKLACES



42 Red necklace

Red paste, close set in gilt metal

English, 18th century

Length: 29cm

The sequence of oval settings, each set with bright red paste, is linked by pairs of chains, and the centre is emphasised by a pendeloque similarly set. The ribbons to adjust the necklace to fit the wearer can be passed through the loops at each end.



43 Topaz necklace

Golden topaz, open set in gold
English, early 19th century
Length: 42.5cm

The necklace consists of a sequence of graduated faceted oval topazes alternating with smaller in coronet settings, in a river of golden light. Transparent set

La Belle Assemblée, (1807), the fashion magazine, recommended a similar necklace "composed of bright topaz set transparent".



44 "Diamond" cluster necklace

White paste, close set in silver and gold

English, 18th century

Length: 42cm

The necklace consists of a graduated row of linked clusters, with a gold loop for a pendant.



45 "Diamond" necklace

White paste, open set in silver and gold
English, early 19th century
Length: 40cm

The necklace is composed of a graduated sequence of faceted white pastes imitating a diamond rivière. According to the *Lady's Magazine* (1822), "diamonds are worn in profusion by the rich". Therefore women, who could not afford them, made do with paste which, when of the quality of this example, encircled the neck like a river of softly shining light. In 19th century England, the diamond rivière, like the tiara, was a sign of status and wealth.

46 "Diamond" necklace

White paste, close set in silver
English, 19th century
Length: 38.5cm

The necklace is composed of a sequence of collets set with brilliant-cut white pastes slightly graduated towards the back, imitating the classic diamond rivière.





47 "Diamond" necklace

White paste, close set in silver
French, mid 19th century
Length: 41cm

The classic rivière necklace is composed of a sequence of white pastes imitating cushion-cut diamonds, in closed settings, gilt at the back.

48 "Emerald" necklace

Green paste, open set in gold
English, 19th century
Length: 41.5cm

The sequence of square-cut emerald green pastes in cut-down gold settings linked by single small chains is slightly graduated towards the back.





49 Pair of "Emerald" necklaces

Green paste, close set in gilt metal
English, early 19th century
Lengths: 40cm and 37cm

Both necklaces are composed of uniformly square-cut pastes in cut-down settings. Necklaces, worn in one or several rows, looked particularly well with the low necklines of fashionable early 19th century dresses. The colour range available in paste meant that a smart woman could vary the colour of her necklaces to harmonise with that of her dress. It was the opinion of some that it was not worthwhile having expensive ornaments, variety being what was preferred.

50 "Emerald" necklace

Green paste, close set in gilt metal
English, early 19th century
Length: 38.5cm

The necklace is composed of a sequence of square-cut green pastes, graduated towards the snap. The closed back settings reveal the evergreen colour in all its velvety depth.





51 "Emerald" and "Diamond" necklace

Green and white paste, close set in silver and gold

English, c.1820

Length: 36.5cm

The graduated sequence of links each set with a rectangular-cut green paste surrounded by a white paste border, close set, imitates the sumptuous emerald and diamond necklaces worn at the Imperial court of Napoleon. Similarly, as with these precious counterparts, the white borders intensify the effect of the deep green centres.



52 Harlequin necklace

Pastes in various colours, close set in gold
English, early 19th century
Length: 41cm

The necklace consists of a graduated sequence of 33 pastes in different colours close set in oval collets flexibly linked together. The rainbow effect of so many colours was associated with the traditional costume of Harlequin in the Italian *Commedia dell'Arte* (see no. 15).



53 "Aquamarine" necklace

Aquamarine paste, set in gold
English, early 19th century
Length: 41cm

The sequence of faceted oval coloured pastes is slightly graduated towards the back joined flexibly together. In later case stamped Dibdin & Co. of Sloane Street

The restrained plain setting shows the rich deep colour to full advantage.

54 Necklace

Garnets, close set in gold
English, c.1820
Length: 39cm

The necklace consists of thirty faceted oval garnets, graduated towards the garnet-set clasp at the back. The handsome rich colour revealed by the faceting would glow with fire when caught by the light at an evening engagement.





55 Necklace

Garnets and white paste, close set in gold

English, c.1820

Length of necklace: 41cm, cross 60 x 42mm

The two rows of alternate faceted oval garnets and cushion-cut white pastes are slightly graduated towards the back, and the centre is emphasised by the cruciform pendant hanging from a small chain below. The rich soft colour of the garnets is enhanced by the contrast with the glittering white paste.



56 Amethyst necklace

Amethysts, open set in gold

English, 1820-40

Necklace: 40.5cm, cross 60 x 55mm

The necklace consists of twenty faceted oval amethysts in cut-down gold collets, graduated in size towards the back, with the centre emphasised by the Greek cross hanging below, and open at the back to reveal the transparency of the violet coloured stones. Necklaces looked well with the low-cut 19th century evening gowns, and most women of means and taste owned several of different coloured stones, so as not to be seen wearing the same ornament.



Preparing for a ball
Watercolours, A.M. Colin, Paris, 1830

BRACELETS



57 Harlequin bracelets

Pastes of various colours, close set in gold

English, 19th century

Length: 18cm each

A pair of flexibly mounted bracelets consisting of fourteen pastes in various colours in oval collets, each fastened by a snap. Narrow single row bracelets of this type were worn in matching pairs - these might also be combined into a necklace.

58 Amethyst bracelet

Amethysts, open set in gold

English, early 19th century

Length: 18.5cm

The bracelet consists of twelve faceted oval amethysts in cut-down gold collets linked together by minute chains, and probably worn as a pair to another, now separated. The simple open setting shows off the lively violet colour and transparency of this regal stone, believed by the Greeks and Romans to counteract the effects of too much drink.



59 "Amethyst" bracelet

Violet paste, close set in gilt metal

English, early 19th century

Length: 17.5cm

Each of the links contains a square-cut amethyst coloured paste close set in gilt metal, between small chains. Following the display of the suite of Siberian amethysts presented by Tsar Alexander I to the Marchioness of Londonderry at the Congress of Vienna, in 1821, this richly coloured stone was then imitated by fashionable women everywhere.

CROSSES



Henry Morland (1716-1797)

The Fair Nun Unmasked

(Leeds City Art Galleries)

60 Cross patée



Pastes of various colours, close set in gold
English, early 19th century
Width: 20mm

The arms and upright of the cross patée are each close set with four individually shaped coloured pastes of different colours centred on a circular opaline paste. Now a brooch, this cross which also has a suspension loop could have originally been worn as a pendant to a necklace.

61 Latin cross

Topaz paste, close set in gold
English, c.1800
60 x 48mm

The arms and upright of the Latin cross are set with square-cut golden pastes in cut-down collets, the simple design showing off the fine colour to advantage.

The fashion for such ornaments, mentioned by Jane Austen in her novels, perhaps inspired those with gold chains bought by her nephew Charles Austen, a young naval officer, for his two sisters with his first prize money in 1801.



62 Greek cross

Green paste, close set in silver
Spanish, c.1830
Width: 55mm

The arms and upright of the Greek cross are set with green square-cut pastes in cut-down silver collets with filigree, beaded and stamped lily motifs at the intersection. As emeralds from the South American countries are characteristic of Spanish jewellery, so emerald-green paste was used in that country as a substitute.



63 Latin cross

White paste, close set in silver
English, 18th century
60 x 38mm

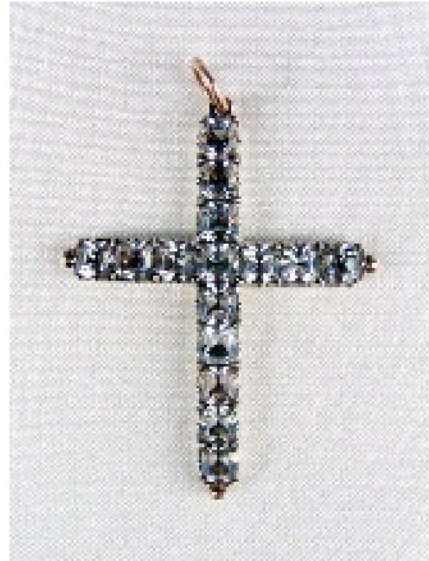
The white pastes, imitating diamonds, are set in square collets in a plain design intended to hang from the centre of a necklace or from a ribbon.

64 Latin cross

White paste, close set in silver and gold
English, c.1800
50 x 36mm

The fifteen cushion-cut "diamond" pastes are close set in continuous rows along the arms and upright, the each terminal marked by a gold bead.

For another similar, cf. Alison Carter, *Regency to Art Nouveau, The Hull Grundy Gift to the Cheltenham Art Gallery and Museum* (1986) no. 37.



65 Latin cross

Gold
French, early 19th century
43 x 27mm

Dots, perhaps simulating nails, outline the arms and upright of the plain gold "convent" cross.

According to the *Lady's Magazine* (1801), crosses gave "even the modern belle a certain nun-like air".



66 Latin cross

"Topaz" paste, close set in gold
Probably French, 18th/19th century
50 x 38mm

The Latin cross, arms and upright composed of continuous rows of pastes in square collets terminating in diamond shapes or squares set on points, was designed to be worn as a pendant from a necklace, chain or black velvet riband.

From her country home, in 1744, the famous Mrs. Montagu, "Queen of the Blue Stockings", asked a friend to buy her "A pink French paste cross and earrings, the best you can get at Chenevix", (a Huguenot jeweller), well known as a supplier of luxury goods to London society.

67 Latin cross

White paste, mounted in enamelled gold
English, 19th century
80 x 55mm

The arms and upright of the cross, which is outlined in gold, are enamelled royal blue and set with white paste in circular collets. The combination of royal blue enamel with the white paste was introduced in the late 18th century for the marquise- and octagonal-shaped bezels of the large rings then fashionable, and it continued in use well into the following periods.



RINGS

68 Ruby and diamond cluster ring



Close set in silver and gold
English, 18th century
Diameter: 12mm

The plain hoop merges with the round bezel which is centred on a ruby surrounded by small diamonds within a border of rubies, echoing the centre. The round cluster, designed to give importance to a centre stone, is here executed in contrasting rubies and diamonds, these last enhancing the bright colour.

69 Red paste cluster ring

Close set in silver and gold
English, 19th century
Width: 16mm

The hoop terminates at ribbed and leafy shoulders which divide to support the square bezel set with a square-cut red paste surrounded by smaller red pastes. The compact, broad design reflects early 19th century taste for substantial looking rings.



70 Harlequin eternity ring



Pastes of various colours, close set in gold
English, early 19th century
Width: 5mm

A continuous band of pastes in different colours individually set close runs round the hoop.

W. Jones, *Finger Ring Lore* (London 1877) p.414 "At the commencement of the present century 'Harlequin' rings were fashionable in England. They were so-called because they were set round with variously coloured stones, in some way resembling the costume of the hero of pantomime". They are similar to acrostic rings in which the initials of each stone spell out a message or love motto.

71 Giardinetti ring

Rose-cut diamonds, close set in gold and silver
English, 18th century
15 x 20mm

The slender-ridged gold hoop divides at the shoulders, each set with a diamond spark in a single collet, supporting the bezel set with a rose-cut diamond vase holding leafy sprays to each side and surmounted by an open flower.



72 Marquise ring



Chrysolite, close set in gold
Portuguese, late 18th century
30 x 38mm

The wide marquise bezel is pavé set with chrysolites, forming an unbroken mass of golden light. The beaded border contributes an additional set of reflections to draw attention to the hand of the wearer.

For similar see L. d'Orey, *Five Centuries of Jewellery*, National Museum of Ancient Art, Lisbon (1995) p.89, pl.123

73 Marquise ring

Sapphire blue and white paste, close set in silver and gold
French, c.1780
30 x 20mm

The plain hoop expands at the shoulders decorated with bright-cut ornament, supporting the pointed oval bezel centred on a multifoil motif outlined in sapphire blue pastes. The concave gold back, shaped to the finger, is inscribed in italics "*L'Amour vous l'Offre*" (The gift of love). The precision of the calibré cutting and the elegant proportions of this ring demonstrate the heights reached by the makers of paste jewellery in Paris before the Revolution of 1789.



74 Marquise ring



Topaz and crystal, close set in silver and gold
English, 18th century
30 x 18mm

The gold hoop divides at the shoulders, which enclose a leaf, to support the openwork marquise bezel centred on a large crystal between two smaller, within a border of single collets outlined by topaz in a continuous row.

75 Oval ring

Rock crystal, close set in gold
Portuguese, c.1770
23x 20mm



The oval bezel is pavé set with rock crystals of different sizes outlined by a beaded gold inner border. Like the marquise or navette-shaped pointed bezels of the rings above, this design illustrates the fashion for impressively large rings covering the finger from joint to knuckle.

For similar see L. d'Orey, *Five Centuries of Jewellery*, National Museum of Ancient Art, Lisbon (1995) p.78, pl.105

76 Oblong ring

White paste, close set in gold and silver
English, late 18th century
30 x 20mm

The gold hoop expands at the shoulders decorated with bright-cut ornament supporting the oblong bezel pavé set with rows of white paste, the concave gold back shaped to the finger.

The large size of rings of this geometric style was observed by L.S. Mercier, *Le Tableau de Paris* (1786) "on porte actuellement des bagues énormes" (today's rings are huge).



77 Marquise ring

White paste, close set in gold and silver
English, 18th century
28 x 18mm



The plain gold hoop expands at the shoulders, set with a mosaic of white paste supporting the pointed oval, marquise bezel set with a large navette-shaped white paste within a border of two continuous rows of smaller. The back of the bezel is shaped concave to the finger.

78-79 "Emerald" paste eternity rings

Close set in gold
English, late 18th century
Width: 7mm each

A continuous band of cushion-cut emerald green pastes in cut down collets, close set, runs round the hoops. The uniform vivid bright colour suggests evergreen leaves, symbolic of love that remains faithful. Several of these "all-round" rings might be worn on one finger, each signifying something known only to the wearer.



BUTTONS

The 18th century gentleman wore buttons to enliven the sobriety of plain fabrics then in fashion. Women sewed them to the front of the masculine style riding coat and, from 1784, on to the short waisted jacket "à la Suzanne", named after Mademoiselle Contat's costume in *The Marriage of Figaro* by Beaumarchais.

Buttons were not so much a practical fastening but an ornament which emphasised the cut of coat, reflected light, attracted attention and expressed cultural interests and *joie de vivre*. They might be made not only in different patterns, but also of many materials ranging from diamonds and precious stones - worn at court - to cut steel, ceramics, ivory, as well as enamelled gold and paste set in silver or gilt metal cups.



80 Cluster buttons

White paste, close set in silver
English, 18th century
Diameter: 28mm

Each of the twelve cluster buttons is covered with a mosaic of white pastes, four to the centre surrounded by another twelve within an outer frame of sixteen.
Loop at the back for sewing to the fabric



81 Cluster buttons

Brilliant-cut white and green paste, close set in silver
 Probably English, 18th century
 Diameter: 34mm

The two buttons are centred on a circular cut green paste within a border of eight brilliant-cut colourless pastes, outlined by pairs of brilliant-cut colourless pastes between green pastes cut with two sides equal and the other two unequal but parallel.

Originally part of a set, this pair illustrates what M.D.S. Lewis, *Antique Paste Jewellery* (London 1970) declared characterises the best English paste jewellery "simplicity, fine proportions and magnificent workmanship".



82 Cluster button

Red and white paste, close set in silver
 Possibly French, 18th century
 Diameter: 33mm

The round button is pavé set with red and white pastes in a chequerboard pattern, pleasing the eye with flashes of ruby red and the glitter of white.



83 Cluster buttons

White and red paste, close set in silver
 English or French, late 18th century
 Diameter: 28mm

The two buttons are covered with a mosaic of circular-cut white pastes clustered round the centre within a narrow curvilinear border of very small red pastes.

84 Cluster buttons

Silver opaline and white pastes, close set in silver
 English or French, 18th century
 Diameter: 35mm

The two buttons are centred on a circular white paste, surrounded by eight opaline pastes within an outer border of brilliant-cut white pastes. Originally part of a large set, the chief attraction is the opalescence of the inner ring of pastes, enhanced by the contrast with the soft shining white centre and outer border.

Cf. M.D.S. Lewis, *Antique Paste Jewellery* (London 1970) p.43 "The best opaline paste jewellery was probably made between 1780 and 1820 in both France and England", and fig.31 for a set of six buttons, larger in size but similarly set.





85 Figurative buttons

Gold with Bristol glass plaques

Possibly French, 18th century

Diameter: 35mm

Three of the four circular blue Bristol blue glass plaques are painted and gilt with outdoor scenes derived from classical cameos: the young Hercules strides forth, armed with his club and lionskin; Apollo and Marysas; and a young warrior pays homage to the tomb of a hero. The fourth represents the Virtue of Charity, symbolised by a mother with a baby and two small children.

Brooch fittings



86 Figurative buttons

Ivory and white paste, mounted in gold and silver

French, late 18th century

Diameter: 35 and 20mm

The buttons contain, under glass, artificial ivory tableaux, the larger representing scenes of sentiment. In the first, a fashionable lady offers her burning heart beside an altar of Love, and in the second, she is in a garden beside a bridge, watched by a dog, symbol of fidelity. The smaller depict Cupid seated beneath the branches of a tree, examining a heart, and a fashionable lady holding up a scarf.

They are enclosed within a continuous border of brilliant cut white pastes.

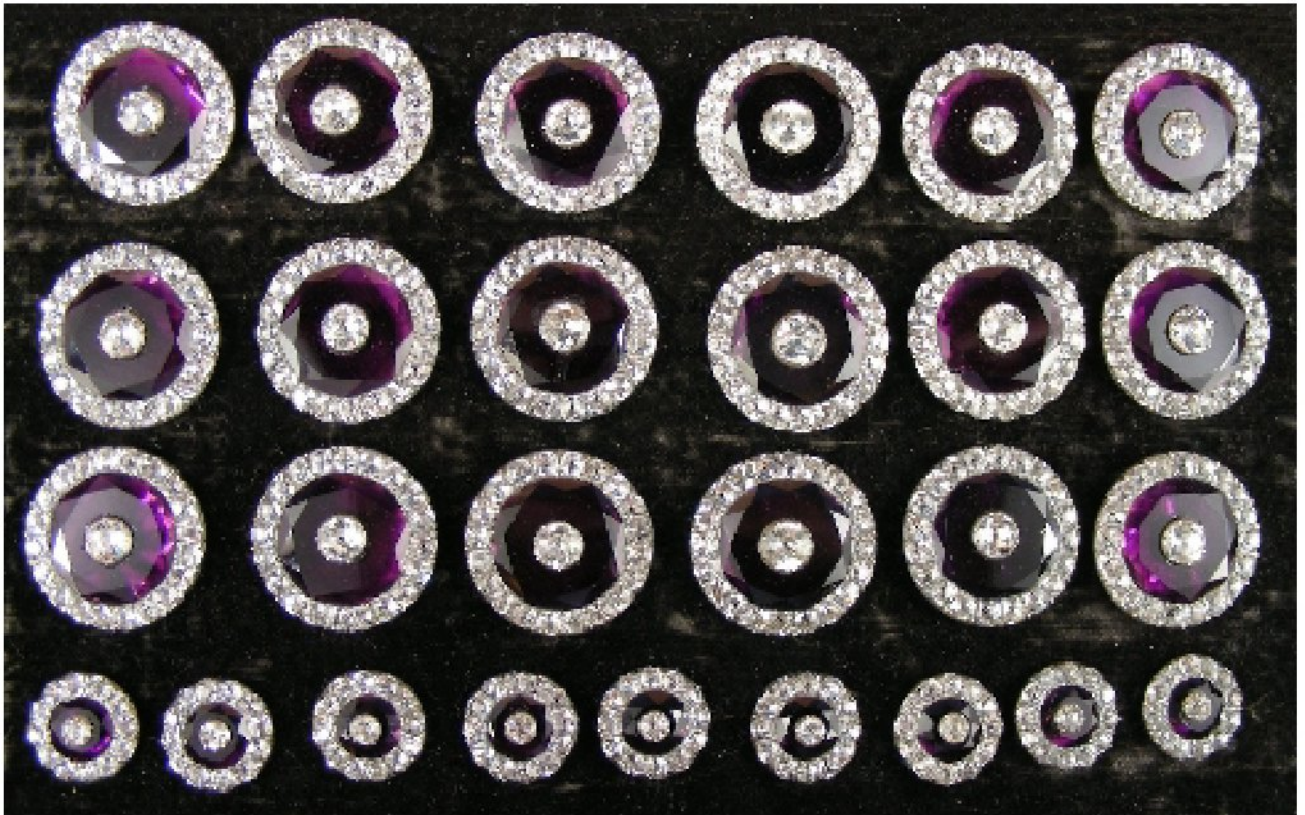
Figurative buttons provided a pretext for a gentleman to approach close to a lady, so that he could examine the subjects represented and lead on to a flirtation.



87 Clusters

Opaline and white pastes, close set in silver
English, 18th century
Diameter: 32 and 19mm

The six large openwork cluster buttons are centred on four white pastes set as a cross, surrounded by a ring of opaline pastes within a border of white pastes in collets of different sizes. The six smaller buttons, probably for knee breeches, are a smaller version but centred on one white paste instead of four.



88 "Amethyst" set

White and "amethyst" paste, mounted in gold and silver

French or English, late 18th century

Diameter: 33 and 20mm

Each of the eighteen large buttons for the coat and nine smaller for the waistcoat is centred on a circular-cut white paste encircled by a faceted amethyst paste border within an outer frame of brilliant-cut white pastes. This combination of white pastes, which catch the eye and show off the deep purple colour of the amethyst paste, appealed to the Prince of Wales, later George IV, who bought a similar set in 1788.

Cf. D.Scarisbrick, *Jewellery in England 1066-1837*, (Norwich 1994) p.293

In original box



89 Cut steel set

Cut steel

English or French, c.1800

Diameter: 27 and 19mm

The set consists of sixteen large buttons and seven smaller, all of the same openwork rosette pattern with faceted studs outlined in beading, closely packed together so as to set up many points of light. Each has a loop at the back for attachment.

A similar set of buttons was the subject of a contemporary caricature showing a lady shrinking from a man of fashion, blinded by the light reflected from them. Originally an English speciality, worn scintillating against royal blue velvet court suits, cut steel was available in Paris from the 1770s. In contemporary red leather box with gilt palmettes on the border of the lid

90 Pair of buckles

Sapphire blue paste, close set in silver
English, 19th century
26 x 20mm

The two oval buckles are set with a continuous row of sapphire blue pastes. This type fastened a man's breeches at the knee. The neat silver rimmed oval shapes are typical of classical English taste.

In Edward Tessier, 26 Bond Street box

Louis Edward Tessier (1841-1895), grandson of Louis de Tessier (d.1811) master jeweller, descendant of a Huguenot refugee from the Languedoc.



91 Girdle clasp

Red and white pastes, mounted in enamelled gilt metal
English, 18th century
65 x 55mm

The oval clasp is centred on a bouquet of flowers placed under glass against a dark ground, within a double border of brilliant-cut white and ruby red pastes, flanked on each side by a dark blue enamel roundel centred on a small white paste, two more blue enamel sections between triple bands of red and white pastes, all enclosed within an outer frame of alternate red and white pastes.

The rich combination of colour and different materials is close to the style of James Cox, in business from 1749 at The Golden Urn, near Fleet Street, London. Worn at the centre of the girdle, this clasp would emphasise a slender waist.



92 Tiara

Gilt metal, turquoise and white paste, coq-de-perle
English, c.1840
20 x 6cm

The tiara is composed of turquoise and white paste flowerheads between sprays of white paste leaves each with a coq-de-perle bud, above a continuous line of white pastes. For wear, it would have been fitted with a multi-pronged metal comb. Not only the floral and foliate motifs, but also the colourful mixture of bright blue turquoise with sparkling "diamond" paste, represent the taste of the Romantic period.

For another, similar, cf. Alison Carter, *Regency to Art Nouveau, the Hull Grundy Gift to the Cheltenham Art Gallery and Museum* (1986) no.4, p.6

VAUXHALL GLASS

According to S. Bury, *Jewellery 1789-1910* (1991) I, p.375, "Vauxhall (mirrored) glass, plain or coloured, was used in the production of cheap jewellery, particularly by the makers of Birmingham such as Elijah Atkins".

Designs were uniform, and composed of oval, round or pear shapes arranged increasingly into many rayed stars and then assembled into necklaces, bracelets, brooches, earrings, and pins for the cravat. Never expensive, it also had the advantage of being suitable for wear during periods of mourning.

The mirror backing - on a flat base - which gives an impression of great depth from the faceted surface of the paste, was developed in the 18th century at the English mirror glass works in Vauxhall. It was there that under the direction of George Ravenscroft, the Duke of Buckingham's Vauxhall Glass Manufactory produced "Looking glass plate" admired by John Evelyn in 1676 as "far larger and better than any that comes from Venice". The term for this type of mirrored, rather than foiled paste which repeats the surface faceting on the base, must therefore refer to this famous glass works.



93 Aigrette

Vauxhall glass, mounted in silver coloured metal
English, c.1880
Length: 140mm

The feather, curved slightly as if blown by the wind, is composed of marquis-shaped beads, and there is a star-shaped cluster hanging from the tip. As in the 18th century, this feather would have been worn in the hair to the side of the head to events which, although not important enough for a tiara, required formal dress and jewels.



94 Half set or demi-parure

Vauxhall glass, mounted in silvered metal

English, 19th century

Length: earrings 55mm, pendant 45mm

The pair of earrings and matching pendant of faceted clear Vauxhall glass in five pointed stars, shine out to effect in both candle and electric light.



95 Necklace

Vauxhall glass, mounted in silvered metal
English, 19th century
Length: 40cm

The necklace is composed of alternate round red and white faceted Vauxhall glass beads, linked by small chains meeting at a larger red glass bead at the centre.



96 Crescent and star brooch

White glass, mounted in white metal
English, 19th century
Width: 35mm

The crescent encloses a star, and this popular motif in jewellery was usually worn on the head.

97 Crescent and star brooch

Bluish green Vauxhall glass, gilt metal mount
English, 19th century
Width: 37mm

The crescent enclosing a six pointed star terminates in arrowhead horns. Worn on the head at the base of an aigrette or a tuft of feathers for an evening engagement, this popular motif would have been noticed immediately on account of the exquisite deep bluish sea-green colour.



98 Pair of rosettes

White Vauxhall glass,
mounted in silver coloured
metal
English, c.1820
Diameter: 44mm

These versatile rosettes might have been worn as buttons, or brooches.



99 Tiara/bandeau

Red glass, mounted in gilt metal
 English, c.1870
 Height: 45mm

The bandeau is centred on a three layered rosette flanked on each side by branches with tear-shaped faceted leaves.
 Gilt metal back with mark



100 Star brooch

Red glass, gilt metal mount
 English, 19th century
 Diameter: 48mm

The brooch is composed of multi-rayed stars set throughout with red glass. It can also be worn as a pendant on the neck on a velvet ribbon.



101 Necklace and earrings

Red glass, gilt metal mount

English, c.1870

Length: necklace 42cm, earrings 55mm

The necklace consists of thirteen linked multi-rayed stars graduated from the centre, with a matching pair of top and drop earrings.



102 Necklace

Red glass, gilt metal mount
English, 19th century
Length: 42cm

The necklace is composed of a row of faceted oval beads hung with five collets attached to multi-rayed stars, graduated from the centre, all set with red glass, gilt metal back.



103 Four leaf clover brooch

Red glass, mounted in gilt metal
English, 19th century
Diameter: 40mm

Each of the four petals of the clover is set with red glass. The rare four leaf clovers bring good luck to the finder and wearer.

104 Earrings

Red glass, mounted in gilt metal
English, 19th century
Diameter: 13mm

The faceted glass has been set in a cluster to cover the lobe of the ear.



105 Earrings

Blue glass, mounted in gilt metal
English, 19th century
Diameter: 12mm

Each round setting is filled with a slab of deep blue glass, to be worn by a blue-eyed woman or with a daytime blue dress and hat.



106 Earrings

Red glass, gilt metal mount
English, c.1870
Length: 48mm

The earrings are composed of a multi-rayed star hanging from two faceted beads.

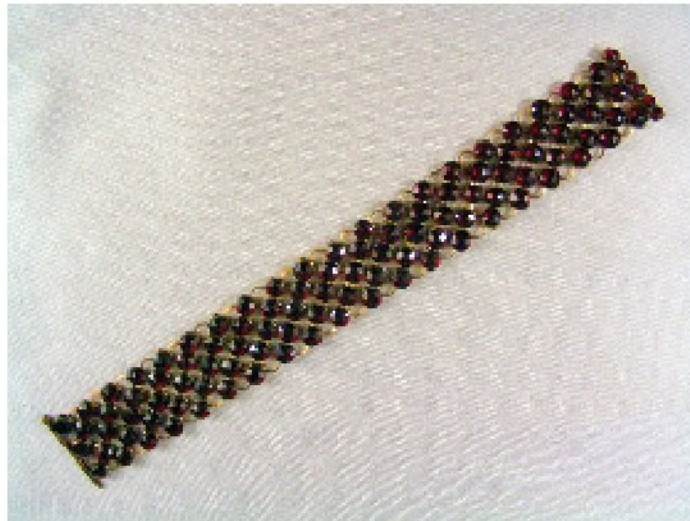




107 Bracelet

Red glass, mounted in gilt metal
English, 19th century
Length: 20cm

The bracelet of buckle and strap design is set throughout with red glass, in favourite pattern usually executed in gold.



108 Bracelet

Gilt metal, red Vauxhall glass
English, 19th century
Length: 18cm

The flexible bracelet consists of alternate rows of three and two faceted garnet coloured glass beads arranged in a mesh-like pattern so as to present a mass of rich colour.



109 Decoration

Red and white Vauxhall glass, mounted in gilt metal
English, early 19th century
Width: 115mm

The red St. Andrew's cross and border, outlined in beading, is enclosed within the arms of a cross patée, each arm set with lines of red and white paste, with one collet set white paste at the centre of each.

With chain for suspension



Alexei Harlamoff
Portrait of Princess Lapoukhin-Demidoff, 1871
wearing an insect jewel on lace collar

VAUXHALL GLASS INSECTS



110 Insect brooch

White Vauxhall glass, silver coloured metal mount
English, late 19th century
Width: 53mm

The wings of the insect are composed of flat sheets of white glass, the antennae of curved metal wire.

111 Insect pin

Silver metal, white glass
English, late 19th century
Width: 53mm

The pin is headed with a white glass butterfly, on a coiled stem so as to reflect more light when shaken by the movements of the head.



112 Insect pin

White Vauxhall glass, silver coloured metal mount
English, late 19th century
Width: 25mm

The triangular shaped upper and lower wings are outlined in small beads, giving two different accents of light.

113 Moth pin



Red and green glass, mounted in gilt metal
English, after 1870
Length: 40mm

The insect has red glass wings and head, green glass eyes, ribbed body and legs.
S. Bury, *Jewellery 1789-1910* (1991) II, p.375, pl.202 F, describes this as a lace wing or moth brooch, made from a design registered by Elijah Atkins of Birmingham in 1869.

114 Moth brooch

Red and green glass, mounted in gilt metal
English after 1870
Length: 40mm

The moth has red glass wings and head, green eyes and gold wire body, legs and antennae.



115 Moth pendant

Red and green glass mounted in gilt metal
English after 1870
Length: 30mm

The moth, which has red glass wings, green glass eyes, gilt body and antennae, is attached to a chain.

116 Moth/Fly earrings

Gilt metal, white glass
English, late 19th century
Length: 30mm

Each earring is in the shape of a fly/moth with shining white wings and body, red glass eyes and wire antennae, with the registration mark for 1869.





117 Insect pin

Red glass, mounted in gilt metal
English, 19th century
Width: 33mm

The insect has triangular shaped wings outlined by beads, all close set with red glass, wire antennae, and is mounted on a coil trembler to wear as a pin in the hair.

118 Dragonfly

Red glass, mounted in gilt metal
English, late 19th century
Length: 40mm

The dragonfly wings, body head and terminals to wire antennae are set throughout with red glass cut into different shapes and sizes.



119 Horseshoe brooch

Red glass, mounted in gilt metal
English, 19th century
Width: 32mm

The horseshoe is set with three rows of red glass, the inner row of square-cut stones outlined in tear shapes. This popular good luck motif could have been worn by a keen horsewoman.



120 Butterfly

Red glass mounted in gilt metal

English, 19th century

Width: 33mm

The butterfly with triangular wings outlined in small discs, the body head and antennae are set throughout with red glass.

121 Butterfly

Red glass, mounted in gilt metal

English, 19th century

Width: 32mm

The butterfly, set throughout with red glass, is seen from the side as if perched on a flower.



122 Flies

Red glass, gilt metal

English, late 19th century

Diameter: 25mm

A small fly perches on each of the black and white discs, divided in dart-like sections. To meet the insatiable demand of the Victorian woman for novelties, the makers of jewellery produced a wide range of insects of varying sizes, the smallest being the fly as here.

MOURNING JEWELLERY

The ritual of mourning the dead was strictly observed during the 19th century and, while no person of taste would want to display much jewellery in these circumstances, to accentuate the sombreness of the crepe dress, it was customary to wear certain ornaments. These might be made of black enamel, or of onyx with seed pearl, but were principally of jet, both the genuine article from Whitby and the "French" or black glass version. This last was not only cheaper because, being moulded in a greater variety of patterns, it required far less cutting, if any.

Such advantages led to the decline of Whitby. Moulded with facets into the popular motifs of daisies, stars, insects, Mercury wings, crescents and bows, the "French" jet was then mounted on to a metal frame. With black marabout feathers, it was used for the coronets worn in front of the plait that crossed over the forehead, in pins headed with a butterfly or a *fleur-de-lys* for the chignon, for aigrettes, for Creole earrings, for bracelet plaques and for necklaces composed of forget-me-nots, faceted beads, and trefoils. It only ceased to be worn in the 20th century when the exigencies of modern life brought about changes regarding dress and seclusion, resulting in shorter periods of the latter being adopted and the rules for dress lightened.



123 Bib necklace

French jet, mounted in gilt metal

Possibly English, 19th century

Length: 39cm

The necklace is composed of three rows of round beads increasing in the centre to six rows fringed with dagger-like pendant drops, all faceted.



124 Butterfly pin

Black glass with metal wire
English, late 18th century
Width: 86mm

The butterfly is set throughout with black "French" jet of different shapes and sizes, all faceted, to be worn as an ornament in the hair.



125 Butterfly necklace

French jet, metal mount
Possibly English, 19th century
Length: 43cm

The French jet necklace is composed of two strands of round faceted beads joined at intervals by alternate stylised bows and butterflies.

GARNETS

No coloured stone has been used more consistently over the centuries in jewellery than the garnet, especially the two types of transparent red stone, the pyrope from the Greek "fiery eyed", and the purple toned almandine. The chief European source was the mines of Bohemia, which, from the 5th century onwards, supplied the Merovingian and Anglo-Saxon jewellers, whose most famous creations are the relics from the 7th century ship burial at Sutton Hoo, now in the British Museum.

Garnets, which continued to be used in medieval and later jewellery, took on a new lease of life in the 18th century. This was due to imaginative foiling, which transformed the rather dull red thinly cut stone into a glowing crimson, contrasting with the silver-gilt setting. Inspired by the beautiful colour and lustre, jewellers set these stones - cut in various different shapes - into the most fashionable and elegant designs of ribbons and flowers for individual items - aigrettes, earrings, crosses, buckles and buttons - and sometimes whole parures. Decorative, though inexpensive, Mrs. Hardcastle offers them in Oliver Goldsmith's play, *She Stoops to Conquer* (1773), "you shall make use of my garnets till your jewels be found".

A special category was the badge of the Portuguese Order of Christ, which was a pendant cross outlined in a border of foiled table-cut garnets. Established in the 14th century, the Order was distributed to believing Roman Catholics led by the King and his court.



126 Garnet bough

Garnets, close set in silver, many of the settings reeded

Early 18th century

Length: 18cm

This jewel is designed as a bough from a tree, the stem with seven branches springing from each side, three of them terminating in buds and flowers, tied with ribbons at the base, set with continuous rows of oval stones and loaded with pear-shaped drops. In addition, there are four pear-shaped stones attached to two pairs of buds, two larger in the middle and surmounting the stem, and two oval set in the lower half of the stem.

The rose red colour of the foiled garnets, the quantity, the variety of cuts, sizes and shapes, the swinging movement of the drops, the unusual scale and exotic design are here combined into an imposing jewel for head or bodice.



Thomas Gainsborough (1727-1788)

Portrait of Mrs. Casbred
wearing a garnet choker

127 Choker necklace

Garnets, close set in gold

English, 18th century

Length: 22.5cm

The openwork necklace is composed of a sequence of bowknots alternating with foliage to each side of a six petalled rosette, close set with garnets throughout. Mounted on a velvet ribbon, size adjustable





128 Peacock feather

Garnets, close set in silver
English, mid 18th century
Length: 8cm

The peacock feather, which is attached to a sprig of flowers at the base, close set throughout with foiled garnets, seems, as in nature, almost weightless, gracefully curved as if blown by the wind.

According to M.D.S. Lewis, *Connoisseur Year Book*, (1957), p.96, Antique Paste Jewellery, it was "eighteenth century instinct and genius, which placed the rose red foil behind each garnet in meticulously finished collets, well rounded at the back", so that the feather glowed with the inimitable attractive crimson colour. Made to be worn in the hair, pinned to a tuft of real feathers, it illustrates the taste for naturalism of the mid 18th century eleganté.

PORTUGUESE ORDERS OF CHRIST



129 Badge of the Order of Christ

Garnet, white paste, emerald, close set in silver
Portuguese, 18th century
Height: 10cm

The cross with flared arms is set with garnets centred on the white paste arms and upright, attached to a cluster centred on an emerald amidst garnets within a white paste frame

Cf. H. Tait et al., *The Art of the Jeweller: Catalogue of the Hull Grundy Gift to the British Museum*
(London 1984) nos.343 and 344

L. d'Orey, *Five Centuries of Jewellery*
National Museum of Ancient Art, Lisbon (1995) figs.111, 112, p.112

Gonçalo de Vasconcelos e Sousa, *A Joalharia em Portugal 1750-1825*, with illustrations showing how the badge was worn on a red ribbon

Composed of two crosses, red and white, the badge carried a powerful message of faith and loyalty to the Christian religion.



Ordern de Cristo, c.1780

Pedro III of Portugal,
wearing the Order of Christ



130 Order of Christ

Rock crystal and diamond, close set in silver

Portuguese, 18th century

Height: 9cm

The cross with flared arms set with crystals foiled red centred on the white crystal arms. The upright is attached to an openwork cluster supported by twin leafy branches, all set with diamonds, silver closed back.

Comparative references as for 129



131 Order of Christ

Garnet, white paste, close set in silver gilt
Portuguese, 18th century
Height: 9.3cm

The cross with flared arms set with garnets is centred on the white paste arms and the upright is attached to a radiate cluster, the rays alternately straight and pointed.

For a similar cross with radiate cluster top (slight variation in rays) cf. Gonalo de Vasconcelos e Sousa, *A Joalharria em Portugal 1750-1825*, p.19

132 Order of Christ

White paste and garnet, close set in silver
Portuguese, 18th century
Diameter: 3.5cm

The garnet cross is centred on a circular white paste miniature badge of the Order of Christ, closed silver back.

For similar but attached to a bow cf. Gonalo de Vasconcelos e Sousa, *A Joalharria em Portugal 1750-1825*, p.93



PORTUGUESE JEWELLERY

From the second quarter of the 18th century, the Portuguese dominion of Brazil not only produced vast quantities of gold and diamonds, but also of precious and semi-precious stones. This abundant supply meant that every lady of quality could afford her topaz, amethyst, or chrysoberyl parure or demi-parure and, to meet the demand, whole streets of Lisbon, Braga, Guimares and Porto were occupied by goldsmiths and silversmiths. Some, such as the Rua da Oro, the Rua do Pratera and the Rua Augusta, can still be seen in Lisbon today.

Particularly popular were jewels set with chrysoberyls (or chrysolites), very bright greenish yellow stones, which when massed together created a carpet of golden light. In the last quarter of the 18th century, these jewels were given a feature, which also indicates Portuguese origin - ribs of gold beads between the settings contributing an additional set of reflections.

Because of the availability of such an excellent range of semi-precious coloured stones - as well as of diamonds - paste jewellery is nothing like as common in Portugal as elsewhere.



Portrait of a member of the Cuhna family
bedecked with topaz and other jewels



133 Earrings

Chrysolite, close set in silver
Portuguese, late 18th century
Length: 84mm

Pair of long pendant earrings, the double top cluster linked to ribbons tied in a bowknot, the drops in the form of truncated lozenges enclosing two flower buds on stems between a band outlined in gold, close set throughout with chrysoberyls, and bordered with gold beading.

Cf. H. Tait et al., *The Art of the Jeweller: The Hull Grundy Gift to the British Museum* (London 1984) I, no. 31, similar tops and ribbon bows
L. d'Orey, *Five Centuries of Jewellery*, National Museum of Ancient Art, Lisbon (1995) figs.121, 122, back and front of top sections and ribbon bow, and for examples with gold additions, fig.151.

134 Eight petalled flower

Chrysolite, close set in silver
Portuguese, 18th century
33 x 38mm

The flower, on a leafy stem with beading, is surrounded by a border of petal shapes, all close set with chrysolites. There is an attachment at the back for a pearl bracelet, and by passing a ribbon through the loop, also at the back, the flower could be worn on the wrist or at the neck as well as sewn on to the dress.



135 Topaz earrings

Topaz, mounted in silver
Portuguese, 18th century
Diameter: 24mm



Pair of clusters, centred on a large round topaz surrounded by smaller in collets shaped like petals blown in the wind, graduated in colour from a rich tawny to a pale shade of gold. Now earrings, these clusters were originally mounted as pins to wear in the hair.

Cf. Gonalo de Vasconcelos e Sousa, *A Joalharia em Portugal 1750-1825*, p.68



136 Demi-parure

Rose-cut diamonds, close set in gold

Portuguese, 18th century

Earrings 87mm, brooch 90mm

The demi-parure (half set) of matching pendant and long pendeloque earrings, is a neo-classical interpretation of the traditional "laça", ribbon or bowknot jewel, which was introduced in the 17th century.

For others similar cf. L. d'Orey, *Five Centuries of Jewellery*, National Museum of Ancient Art, Lisbon, 1995, nos.85, 86, 87, 88



137 Pendant

Emerald paste close set in silver

Portuguese, 18th century with French mark 1798-1809

Width: 65 mm

The pendant is composed of sprays of flowers centred on a pear-shaped cabochon, surrounded by smaller stones, surmounted by a round cluster, flanked by two others attached to pear-shaped cluster drops to each side of a larger drop hanging from the centre. The silver back is engraved with sprigs of flowers and leaves. Worn on a ribbon at the throat by the 18th century owner, the mass of deep evergreen emerald pastes would glow to great effect.





138 Parure

White beryl, close set in gold and silver
 Portuguese, third quarter of the 18th century
 Choker 25.5cm, earrings 85mm

The parure consists of a necklace with floral links with ribbon bowknot and long pendant attached to the centre, a pair of long pendant earrings, two marquise rings and two round studs, with gold beads emphasising the floral and ribbon motifs.

In the original case

L. d'Orey, *Five Centuries of Jewellery*, (National Museum of Ancient Art, Lisbon, 1995) comments on a similar necklace and earrings "a neo-classical design, possibly of French inspiration, a magnificent example of the artistry and highly skilled workmanship of the Portuguese jeweller".





139 Demi-parure

White topaz with coloured highlights, close set in silver

Portuguese, 18th century

Width: brooch 80mm, earrings 25mm

The demi-parure (half set) consists of a large pendant to wear hooked over a ribbon at the neck, and a matching pair of girandole earrings. There is a bird with outstretched wings in the centre of the pendant, flanked by flowers on leafy sprays, with ribbon bowknots above and below. The same motifs, except for the ribbons, are repeated on the earrings, which are surmounted by clusters.



140 Pendant

Amethyst paste, close set in silver
Portuguese, 18th century
Width: 63mm

The wide pendant is composed of a pair of leafy sprays with flowers and buds between a single collet surmounted by an oval cluster and hung with three detachable oval cluster drops. Close set with amethyst pastes throughout, silver back. The loop at the back can be hooked over the centre of the necklace.

For similar, but in different coloured stones cf. L. d'Orey, *Five Centuries of Jewellery* National Museum of Ancient Art, Lisbon, (1995) figs. 94, 104, 129

141 Aigrette

Chrysolites and tawny topazes, close set in silver
Portuguese, late 18th century
Length: 98mm

The aigrette is composed of two parts, upper and lower. The lower half is centred on a circular topaz framed within rows of collet-set topazes in groups of three alternating with close set chrysoberyls, flanked on each side at the top by floral and foliate sprays. The upper section consists of lines of close-set topazes alternating with collet-set chrysolites in graduated groups of four, exploding upwards, like fireworks.

As the name aigrette, or tuft of feathers, suggests, this jewel was worn to one side of elaborately dressed and powdered hair piled high, beside a panache of coloured feathers. Although the stones are genuine they are mounted in the same technique as pastes.





142 Demi-parure

Topaz close set in silver

Portuguese, 18th century

Diameter: pendant 40mm, earrings 28mm

The set, composed of a pair of earrings with matching pendant/brooch, reflects the 18th century fashion for naturalism, each being designed as a multi-petalled star-shaped flower set throughout with orange coloured topazes, slightly varying in tone. In a contemporary tooled leather case.

For similar floral jewels cf. Gonçalo de Vasconcelos e Sousa, *A Joalharía em Portugal 1750-1825* (Lisbon 1999) p.70, pl.61



143 Pair of floral sprays

White and coloured paste, close set in silver

Portuguese, 18th century

Height: 42mm

There are three different types of flower heads in full bloom on the two leafy stems, matching in type and in the pale colour scheme. Versatile, they might be worn in the hair, in the ears and pinned or sewn to the dress.

For similar, cf. Nuno Vassallo e Silva and Pedro Bourbon de Aguiar Branco *Luxo, Poder e Devoção, Jóias*, (Oporto 2005) p.90, no.53



144 Bracelet

Chrysolite, close set in silver
 Portuguese, 18th century
 Length: 17cm

The bracelet is composed of two ribbons intertwined to surround the wrist in a continuous circle of light. The 18th century jeweller used the ribbon motif in various ways - as a frame, tied into a bowknot, combined with flowers and, as here, as links in a chain.

145 Latin cross

Chrysolite, close set in silver
 Portuguese, 18th century
 Height: 42mm

The mixture of cushion-shaped and pear-shaped chrysolites set in the arms, upright and intersection gives this cross an unusual character.





146 Pendant

Chrysolite, close set in silver
Portuguese, 18th century
Height: 80mm

The pendant is designed as a bowknot with six loops of ribbon tied at an oval cluster, surmounted by a bird with wings outstretched, with a smaller bowknot below, and terminating in a pear-shaped cluster.

Flashes of deep yellow from the large centre stone and the drop, and pink from the drop, enliven the composition.

The modelling of the ribbons, the cutting and the setting of the stones are of the high quality associated with "the golden age of Portuguese Jewellery".

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